

AUG 13 1947

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By LEONARD & CO.

BOSTON.

46-48 BROMFIELD STREET,

Wednesday, Thursday, Friday, Saturday at 3,

January 23, 24, 25, 26.

PAINTINGS

—BY—

H^Y SANDHAM, R. C. A.

SPA
San

1901.



HY SANDHAM, R. C. A.

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HY SANDHAM.

This painter, who is known in the art world as "Hy" Sandham, was born in Montreal, Canada, in 1842, and was undoubtedly intended by nature for an artist; for from his earliest childhood the only objects which commended themselves to him for either work or play were colors and brushes.

Very early in life his efforts to reproduce in pictured form the manifold beauties of nature attracted the attention of older artists, and among them such able men as O. R. Jacobi, John A. Fraser, C. J. Way, and others, who generously gave the young aspirant free run of their studios and the benefit of their experience. Under such encouragement the youthful painter's talent rapidly took definite form, and the first work he ever exhibited was purchased by the Art Association of Montreal.

Stimulated by this timely and intelligent encouragement, young Sandham worked with renewed energy for success. His first pictures were all of marine subjects, inspired by the picturesque bits along the beautiful St. Lawrence River. Then, under the guidance and suggestion of John A. Fraser, he devoted many years to landscape painting. It was at this stage of his studies that he made the acquaintance of Adolph Vogt, the animal painter. From this acquaintance sprang an artistic friendship that was severed all too soon by the sudden and untimely death of this strong and promising artist. Through Vogt's influence Sandham was led to several years' careful study of animal life.

None of these fields, however, seemed to satisfy the

young artist, although in each one he had acquired what his fellow-students considered an enviable position. By degrees his own conviction had grown to be that it was through the *human figure* only that he could fully tell his art message to the world. Once thoroughly convinced of this, he associated himself with an art business whose income assured him his living, and then devoted every minute, that is usually given over to rest and recreation, to a laborious study of the human figure. His years of honest and persistent study were at last rewarded when by royal command in 1880 he was appointed one of the small group of leading artists in Canada to form the Royal Canadian Academy. After the forming of the academy still another honor was conferred upon him when H. R. H. the Princess Louise selected his picture, "Beacon Light, St. John Harbor," for the National Gallery collection at Ottawa.

Shortly after this Mr. Sandham left Canada for England and a Continental trip, during which he formed friendships and associations with many of the world's great artists. Returning to America, he settled in Boston, whose warm welcome is his reason for twenty years' residence among us.

The late critic, Frank T. Robinson, in his book, entitled "Living New England Artists" (Boston, 1888), very justly remarks : "In Sandham's art, nervous energy and the purely pictorial elements predominate, and with these qualities is a lively imagination, stimulated by good reading, good breeding, good nature, good living, and a love of outdoor life. His technical skill and executive aptitude are equally balanced. His color and drawing show artistic effect, compatible always with his subject; literal sometimes, but not in the sense of rotation; say rather, that he is courageous, and that in his fidelity is discernible a desire to transfer the object itself, with all that he comprehends of its inner life, on to canvass."

Doubtless the varied fields of study to which Sandham devoted himself in the beginning of his career, have largely

contributed to his remarkable success as an illustrator, for in this capacity he has held a foremost rank with both publishers and public ever since his arrival in Boston.

As a sufficient indication of where Mr. Sandham stands, artistically, in the estimation of the city which has so cordially adopted him among its favorite sons, it will be enough to say that he was unanimously elected to the vice-presidency of the Boston Art Club, a position which virtually places a man at the head of the art interests of New England, the higher office of this organization being customarily given to a layman, who controls the business phases of the club's affairs.

It is interesting to note that Sandham's work calls forth either warm and enthusiastic approval or else severe condemnation from the critics, being too personal and vital to be ignored.

From *Boston Journal*, 1893: —

"Henry Sandham is a very familiar figure in the art and social circles of this city, and it can be truly said of him that he has done more toward nationalizing a patriotic art feeling than any other artist in, at least, this section of the country; he has been identified with every large educational movement which has looked toward good citizenship and the beautifying of our life morally and artistically that has been started in Boston within the last decade."

His special line is in figure and portrait painting, and latterly in genre subjects in American history, but he has won almost more popularity, if not equal eminence, as an artist in black and white. The variety and scope of his work may be seen by recalling the fact that in addition to his landscape, portrait, and historical paintings, he was the artist who illustrated the famous Siberian articles of George Kennan, brought out by the "Century."

Mrs. Mary Hartwell Catherwood's romantic Canadian novel, "The Romance of Dollard," published by the same magazine, was also illustrated by Mr. Sandham, as were all the "Century's" Southern Californian and Mission Indian

articles by Mrs. Helen Hunt Jackson. In fact, the list of "Century" articles illustrated by his brush and pen would be too long to be included within the present limited space. To the "Harper's Magazine" and "Harper's Weekly" he has also been an extensive contributor, illustrating principally articles on Canada by different well-known literary people, chief among which may be mentioned the interesting article on the Ottawa River, written by the artist's wife, Agnes Fraser Sandham; another among the most important recent contributions to "Harper's Magazine" was "Haiti, the Unknown," which appeared in August, 1898, an article written and illustrated by Mr. Sandham, and being an account of the artist's experiences during a three months' sojourn on that beautiful island. Such was the impression made by this article that one of the largest southern steamship lines has since made special arrangements to reproduce the article, illustrations and all, in booklet form, for the benefit of tourists.

The list of books that have been illustrated by Mr. Sandham would also be too long to be introduced in this place. Suffice it to say that the most recent of his work in this particular line is Mrs. Helen Hunt Jackson's "Ramona," just published by Little, Brown & Co., of this city; and in connection with this same book it may be of interest to know that many of the original sketches made for "Ramona" are contained in the present collection, and were made while travelling through the Golden State in company with Mrs. Jackson. These sketches have an added interest in that they show the artist's method of working; it is his custom to make his first outdoor studies in color, leaving their interpretation into black and white until his return to the studio, thus producing what his brother artists designate as his "strong color feeling" in black and white work.

Among his historical paintings, those best known to the Boston public are the battle of Lexington, entitled "The Dawn of Liberty," owned by the Lexington Historical Society, and now hanging in the Town Hall of

Lexington, within a few yards of the famous battlefield;

"The March of Time," a large canvas showing the Grand Army parade through Boston Common, now in the Detroit Museum of Fine Arts;

And "The Founding of Maryland"; as this last-named picture is included in the present collection, further comment upon it is unnecessary, as it is here to speak for itself. When this picture was engraved for the American Artists' Series of the "Century," the magazine contained the following general criticism on Mr. Sandham's work:—

"His pictures are bold and original in composition, and one of their chief merits, beside their conscientiousness, is their story-telling quality; so far as patient research can make them they are valuable historical data."

Among the artist's best-known portraits, are that of Sir John A. MacDonald, painted for the Parliament buildings at Ottawa; the late Dr Joseph T. Duryea's, for the Central Congregational Church; Robert Swan's, head master of the Winthrop School, painted for the school building; Senator A. W. Ogilvie, Hon. Chas. Randall, Gov. Caleb Strong, and Gov. Elbridge Gerry, the last two, being commissions from the State of Massachusetts, are now hanging in the State House.

Of his portraits of women, may be mentioned: Mrs. W. W. Ogilvie, Mrs. Gen. John A. Logan, Mrs. A. W. Ogilvie, Mrs. Chas. Randall, Mrs. Etta Kileski Bradbury, Mrs. Geo. C. Ainsworth, Mrs. Ella Cleveland Fenderson, Miss Adele Aus der Ohe, Mrs. Francis Hurtubis, etc.

The Montreal *Star* writes, apropos of Mr. Sandham's unusual success as a portrait painter:—

"There is a delightful adaptability in Mr. Sandham's flesh tints; the difference between various types of the same order are very delicate and difficult to perceive, but he evidently looks for them and finds them."

Mr. Herbert Heywood, writing in the *Sunday Post*, October 14, 1894, says:—

"I call him painter because he is great enough to bear the title which we apply to the old masters. I cannot designate him portrait artist, because that conveys to you the thousands who pose under that term, nor can I call Sandham a landscape artist, though he has done wonderful things in that field, nor can I call him a human-figure painter, for he is more than that; he is all combined. He paints everything that comes into the range of his vision, from the scenes and famous people of New England to the glowing deserts of Arizona and the golden hills of California."

It is significant to know that one and all who have secured examples of the artist's work never manifest the slightest desire to part with them again. None of his pictures have ever yet been known to change hands.

Henry Sandham has been an exhibitor in all of the leading exhibitions of the United States, and has taken medals in London, England, World's Fair, Philadelphia, etc., etc., with the additional honor of taking the first medal for water colors at the first Mechanics Fair held in Boston. Specimens of his work have been purchased by and hung in such collections as the Boston Art Club; National Gallery, Ottawa; Government Building, Halifax; State House, Boston; Lexington Historical Society, Lexington, Mass., and so forth, while many of the best private collections in England, the United States, and Canada contain one or more of his pictures.

ORDERS EXECUTED WITHOUT CHARGE.

Wednesday, Jan. 23, at 3 P. M.

WATER COLORS.

1. SOUTH FERRY. Shelter Island. Exhibited American W. C. S. Asso., Montreal.

New York Tribune. "This picture is rendered with unusual lightness of manner, and charm of color."

2. GUIDE RESTING. Ex. Royal Canadian Academy; Boston Art Club.

3. THE FISHERMAN'S HOME. Maine. Ex. Boston Art Club; Art Asso. of Montreal.

The Boston Evening Transcript. "It is only possible to appreciate Mr. Sandham's enthusiasm by seeing a collection of his pictures; splendid color everywhere. He is a thoroughly artistic painter. His water colors are indescribably beautiful, brilliant and rich. but never exaggerating, the drawing is correct, firm, and decided."

4. THE WATER BABIES. Ex. American W. C. Soc.; Royal Canadian Academy.

New York Independent. "Mr. Henry Sandham, of Boston, contributes a water color, 'The Water Babies.' It is what Mr. Grant Allen would call of the Celtic type, or rather after Burne-Jones."

5. AN ALGONQUIN. Ex. Philadelphia Art Club; Boston Art Club.

6. THE MILL DAM. Ex. Ontario Artists' Soc.

7. GOULDSBORO LAKE. Maine.
8. STUDY OF A ROCKY HILLSIDE.
9. THE STORM SPRITE. Ex. Boston Art Club
and New York.

Brooklyn Daily Eagle, N. Y. "Mr. Sandham sees
the moving figure with clear eyes."

10. CHURCH AND MARKET. Gromond, Haiti.
11. OLD DOORWAY. Tintern Abbey, England.
Ex. Art Association, Montreal.
12. SPEARING FLOUNDERS. Frenchman's Bay,
Maine. Ex. Boston Art Club.
13. DECORATION OF AUTUMN LEAVES.
14. HAITIAN HOMESTEAD. Island of Haiti.

The late Mr. Frank T. Robinson, the well-known
art critic, wrote as follows: "A visit to Mr. Sand-
ham's elegant studio reveals numerous pictures
remarkable for their breadth of handling as well
as for their exhibition of a keen eye for the per-
ception of the beauties of nature under various
aspects, and rare gifts of interpretation."

15. A MEADOW BY THE SEA.
16. INDIAN SUMMER.
17. WHEN THE LAKE IS QUIET.
18. NAHANT.
19. THE COMING STORM.

The Art Amateur. "Mr. Sandham has been long
known as one of our strongest illustrators, but it
is safe to say that few have had any idea of his
force as a painter before the opening of the exhibi-
tion of his paintings at Wanderlich's Gallery. The

artist's sense of color is displayed most effectively in this collection. The exhibition, though small, has put Mr. Sandham in the foremost rank of our painters, whether of landscape or the figure."

20. THE MEADOWS. St. Ann d' Beaupre, Quebec.
Ex. Boston Art Club.

21. HELL GATE FALL. Dead Diamond River,
Maine.

22. SOUTH BAY. Shelter Island. Ex. Boston Art
Club.

23. PLAYMATES. Ex. American W. C. Soc.;
Montreal and Washington.

The Boston Evening Traveller. "Mr. Sandham is a man whose power is inspired by a distinct purpose that lies behind this power. His work is dominated by a great intellectual significance."

24. MONTREAL WHARVES.

25. PLOUGHING ON COLUMBUS AVE. Ex.
Boston Art Club.

26. WHEN GREEK MEETS GREEK. Ex.
World's Exposition, Atlanta; World's Fair,
Nashville.

The Boston Courier. "It is in Mr. Sandham's strongest and most mature manner. It is with pleasure that we recognize his expression of the true sense of color, which is natural to him. We do not recall a more vigorous piece of work by this artist, and few more vigorous expressions of art have been achieved."

27. A FRONTIER FARM. Maine. Ex. Boston
Art Club.

28. OUTLET OF GOULDSBORO LAKE. Maine.
Ex. Art Gallery, Montreal.

29. CHELSEA, England.

30. THE OLD WHITE BIRCH TREE. Ex. Art.
Gallery, Montreal.

The Boston Traveller. "Mr. Sandham's art is vital with the force of reality, while its detail is by no means a photographic realism, but rather the imaginative completeness possible to one who sees beyond the isolated fact or object and grasps its ideal relations."

31. SKETCH IN HAYING FIELD.

32. ON THE EDGE OF THE YUMA DESERT.
Arizona. Ex. Boston Art Club.

33. EVENING IN THE YUMA DESERT.

34. AN ENGLISH COTTAGE.

The Boston Traveller. "Mr. Sandham's work shows appreciation of nature and the happy choice of subjects which marks the work of a thorough and broad-minded artist."

35. ON THE ISLE OF ARRAN. Scotland.

36. GOAT-FELLS, ISLE OF ARRAN. Scotland.

37. NEAR LOS ANGELES, CAL.

38. SUNSET IN A CALIFORNIA VINEYARD.

39. HEAD OF AN ARAB. Ex. Boston Art Club
and New York.

The Brooklyn Daily Eagle, N. Y. "Mr. Sandham, once of Canada, but now reformed and living a strictly American life on the civilized side of the line, proves by his work now on exhibition that he can portray character; some are forcible contrasts of light and shade, with sparkle of color; others are wrought in subdued and tender colors, but always in a symphony of agreeable tone."

40. A CARVED MIC-MAC CANOE.

The Boston Transcript. "A vivid sky beyond, and in the foreground the quiet, deep-flowing river, with its empty birch bark canoe resting in its own shadow; so still and clear is the light that the rare cameo-like carving on this specimen of native art shows plainly in red, brown, and gray, as in the original."

41. CASTING THE HOROSCOPE. Ex. Boston Art Club.

Montreal Herald. "Mr. Sandham's confident grasp of his subjects, the prompt seizure of dramatic action and pose, and the ability to make his pictures something more than hard transcripts of events and people, mark him with the true artist's sign-manual."

42. A YOUNG SAXON. Ex. Boston Art Club; Walter Color Society, New York.

43. ON GUARD IN YE OLDEN TIME.

44. THE OLD SAILOR'S STORY.

Boston Transcript. "Mr. Sandham's art is more than ever genial, candid, and full of illustrative human interest."

45. THE MILL STREAM.

The Boston Traveler. "Sandham's work is characterized by the clear and forcible style."

46. A CANADIAN FLOWER GARDEN.

47. HAYING IN GRAY WEATHER. Ex. New York and Montreal.

New York Evening Telegram. "'Haying in Gray Weather,' Shelter Island, is pleasing both in subject and treatment."

The Montreal Star. "This picture is a very sympathetic rendering of a country landscape that has

been thoroughly rained upon; it is very wet, and the sort of picture which appeals to the artistic judgment."

48. OLD WILLOWS. Prospect Point, Maine. Ex. Boston Art Club.

49. THE WATER TOWER, Chester, England, showing the Gladstone estate in distance.

50. SCOUTING IN THE SCOTTISH HIGHLANDS. Ex. Boston Art Club and Toronto.

Boston Traveler. "This important picture is full of rich color, strength, and vigor."

51. SUNSET ON FRENCHMAN'S BAY. Maine.

52. BOULDERS ON THE SEASHORE.

53. AN OLD BOAT.

54. MONHEGAN.

55. ON THE RIVER THAMES. England.

Art World. "Most of these pictures are the result of one painting, yet are not wanting in careful attention to details and, in some instances, minute elaboration."

56. AN OCTOBER DAY.

57. INDIAN CAMP. Gulf of the St. Lawrence.

OIL PAINTINGS.

58. A BIT OF BEACH. Shelter Island.

59. ONE OF THE OLDEST INHABITANTS.
Ex. Boston Art Club.

60. THE CHAMPION'S CHALLENGE.

Mr. A. C. Gould, Editor of *Shooting and Fishing*, writes as follows: "Mr. Sandham has made a careful study of the moose. He has seen the moose alive and dead. He has hunted the animal and is familiar with its various positions, its contour, its peculiar movements under different circumstances. Born and reared adjacent to its fastnesses, he has often spent days in the wilderness inhabited by this animal. With his artistic ability, no one can better depict our wild northern forests. The attention of that keen sportsman and lucid writer, Vice-President Elect Theodore Roosevelt, was some time ago attracted to Mr. Sandham's pictures, and was glad to avail himself of the opportunity to employ this talented artist to embellish his magnificent works."

61. UNDER THE PINES.

62. A NEW ENGLAND BARN. Ex. Boston Art Club; London, England and Montreal.

This picture won the bronze medal in the Imperial and Colonial Exhibition at London, England, also special mention.

The London Daily News. "The grays of the barn are finely rendered, and the figure and horses in the foreground are touched with a vigorous hand."

63. THE SANDS AT ANNISQUAM.

ORDERS EXECUTED WITHOUT CHARGE.

Thursday, January 24, at 3 P. M.

OIL PAINTINGS.

64. ON THE SHORE OF THE LAKE.
65. TWILIGHT. Frenchman's Bay.
66. A SEPTEMBER Day. Ex. Philadelphia Academy ; Boston Art Club.
- Boston Post.* "They are strongly painted, handled with much freedom, crispness of touch, and purity of color."
67. MANANA FROM MONHEGAN.
68. A MAINE MAPLE. Ex. Royal Canadian Academy ; Boston Art Club. Of this picture a leading critic writes as follows :—
- "It is gorgeous in color, luminous in shadow, true to nature, and enveloped with the rich golden Indian summer haze."
69. A MODERN WOOD NYMPH. Ex. Art Asso., Montreal.
- Boston Herald.* "Sandham's work is always earnest and interesting, full of thought, and vigorous in style."
70. A LANE IN MAINE. Ex. Springfield Art Gallery and Boston Art Club.
71. SKETCH OF PARLIAMENT BUILDINGS. Ottawa, Canada.

72. BIRCH BROOK. Maine.

The Montreal Star. "Cool, refreshing, and inviting; tempting one to wander among its pools and little rippling falls. The whole picture is filled with refreshing reflected green lights."

73. A MODERN MAGDALENE. Ex. Montreal Art Gallery.

74. MONHEGAN VILLAGE. Maine.

75. A MONHEGAN FISH WHARF. Ex. Montreal Art Gallery.

76. OLD FISH HOUSE, MONHEGAN. Ex. Montreal Art Gallery.

77. ON THE RIVER CHARLES.

Brooklyn Daily Eagle. "Mr. Sandham's paintings of hills, woods, and rivers invite the beholder among them, and make stale the air of the city streets."

78. INDIAN SUMMER.

79. UNDER THE OLD BEACH TREE.

Boston Transcript. "This artists pictures are very good, being pure, sweet, and sound in color; well composed, and excellent in aerial effect."

80. A BLUEBERRY PICKER.

81. THE SEA GULLS' HOME. Ex. Montreal Art Gallery; Boston Art Club.

82. MOONLIGHT. Ex. National Academy, N. Y.

83. AUTUMN ON THE MASSACHUSETTS COAST.

84. FOUNDING OF MARYLAND. Large Historical painting. Ex. World's Fair, Chicago Fair, World's Exposition, Nashville and Omaha, etc., etc.

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Sunday Herald. "This subject offers an exceptionally fine opportunity for a picturesque and attractive painting. Mr. Sandham has been strikingly successful in giving expression to the spirit of a genuinely and impressively dramatic scene. It is a remarkable well balanced work; it is rich and harmonious in color."

The Boston Transcript. "Mr. Sandham has been working on this interesting theme about three years, and he has thoroughly entered into the spirit of it. The result is a new pictorial page of our colonial history, treated with great seriousness and appreciation and having a most vivid reality. The color is fresh, strong, warm, and brilliant, with the red and white banners for a gallant dominant note. The canvas is well filled without being crowded," etc.

The Boston Times. "Some of Calvert's companions are holding to the breeze three flags, Lord Baltimore's colors — the Calvert flag — and St. George's cross. These give a brilliancy to the centre of the picture which is both artistic and effective. The dress of the seventeenth century navigators is picturesque and varied, showing traces of France as well as England. One in viewing it returns in spirit at once to the colonial days, and lives and breathes with the early settlers."

The Boston Advertiser. "It is a magnificent subject for a painter's brush, and Mr. Sandham has proved himself equal to the task. No figure stands out with undue prominence, yet bears the closest inspection as if it were the only one in the picture. Every detail is so admirably subordinated that it leads to the central point, and is of value in its due proportion. The artist has taken advantage of picturesque and dramatic detail to make a singularly striking picture."

85. A CANADIAN OVEN. Ex. Royal Canadian Academy and Boston Art Club.

86. READY FOR THE WELDING. Ex. World's Exposition, Nashville; Boston Art Club.

[ALL RIGHTS OF REPRODUCTION RESERVED.]

Exhibited at the World's Exposition, Nashville; World's Fair, Omaha; also at Chicago and at the Boston Art Club. Won the popular vote at the South End Art Exhibition, Boston.

87. THE CALL TO SUNRISE MASS. California. Ex. Soc. Toronto Artists; Boston Art Club.

The Cambridge Tribune. "Mr. Sandham's work is strong, vigorous, and impressive."

88. THE THREE SEASONS. Spring, Summer and Autumn.

[ALL RIGHTS OF REPRODUCTION RESERVED.]

89. HIGH TIDE AND A CLOUDY SKY.

The Traveler. "This picture is full of sunlight, the sky and clouds being an effective reproduction of the warm, brilliant effect so often seen on a summer day."

90. PASSING CLOUDS.

91. A WIND STORM.

92. THE LIFTING OF THE FOG.

93. SUNSET. Frenchman's Bay.

94. INTERIOR OF THE ARTIST'S STUDIO.

95. ORIGINAL STUDY FROM LIFE, for portrait of His Eminence Cardinal Gibbons.

Boston Transcript. "Mr. Sandham has under way a large portrait of Cardinal Gibbons of Baltimore. It is an effective and glowing piece of work."

96. A DREAM OF AUTUMN.

97. THE PHILOSOPHER. Ex. Montreal Art Gallery ; Boston Art Club.

Boston Sunday Post. " This picture is of an old milkman of Boston. The face is of the strong New England type of yeomanry. The clothes are old and patched, but it is a living picture."

98. YOUNG BRIGHT EYES. Ex. Montreal ; Boston Art Club.

99. THE OLD CANADIAN.

100. THE PATH THROUGH THE TREES.
Ex. Boston Art Club.

101. ROCKS AND SAND.

102. IN THE COW PASTURE. Ex. Art Association, Montreal.

103. THE LATE RICHARD HOVEY, THE POET. Ex. Philadelphia Academy.

Reproduced by engraving for the Life of the Poet, published in London, England, also in N. Y.

Commonwealth. " Character is Mr. Henry Sandham's strong point. His portraits all mean more than mere brush-work. They tell the story of a human life in every case."

104. WATCHING THE RAINBOW. Lower Canada.

105. WHAT IS IT?

106. AN IDEAL OF THE DEEP. Ex. Jordan Marsh & Co.'s Art Gallery.

107. A FAIR-HAIRED GIRL.

Boston Post. "An excellent and striking piece of decorative painting."

108. IN NATURE'S CATHEDRAL.

109. THE DAUGHTER OF THE VINE.

Boston Home Journal. "Certainly if the crucial test of an artist's power is his advance in his art, Henry Sandham's work is yearly proving itself."

110. THE VIEW FROM THE VERANDA.

111. THE NEW MOON.

112. A QUIET DAY ON THE COVE. Gouldsboro.

113. A YOUNG CALF.

114. PHYLLIS. Ex. Nashville World's Fair.

115. STUDY FOR A DECORATIVE PANEL.

116. A GREEK MAIDEN. Ex. Chicago Institute.

117. METIS.

118. THE OLD PROFESSOR.

Boston Transcript. "Mr. Sandham has here painted a striking head, rich and quiet in color, which might almost be mistaken for an old master."

119. WILL HE RETURN?

120. A DARK-EYED GIRL. Pastel.

This is the only pastel Mr. Landham has made. Ex. Boston Art Club. Art Association, Montreal.

Boston Post. "The head of a girl in pastel is charming, refined, and simple in color treatment, and distinguished by an agreeable sentiment."

ORDERS EXECUTED WITHOUT CHARGE.

Friday, January 25, at 3 P. M.

WATER COLORS.

Note. "The group of pictures from 121 to 131 inclusive, are part of the original pictures, painted from nature for the illustrations to *Ramona*, by Mrs. Helen Hunt Jackson. The reproductions of these pictures have just been published by Little, Brown & Co., of this city, in their Edition de Luxe of *Ramona*."

121. SAN CARLOS MISSION. Monterey Bay, California.

Boston Advertiser. "Mr. Sandham's California pictures point the way to the possibilities of transplanting these bright and glowing scenes to the walls of Eastern homes."

122. THE PADRE'S GARDEN. San Juan Mission.

Art Amateur. "A Mission Garden, California, shows strong color sense."

123. OLD SPANISH HOUSE. Southern California.

124. YUMA DESERT.

125. SAN LUIS OBISPO.

126. A MEXICAN SOLDIER.

127. SAN JUAN CAPISTRANO MISSION.

128. MONTEREY BAY. California.

San Francisco Call. "Talking of Mr. Sandham's color, our artists may have it in such glowing abundance here in California, that I am inclined to prophesy a boom of sketching in this part of our country."

129. IN THE HEART OF THE YUMA DESERT.

130. BELLS OF THE SAN GABRIEL MISSION.

131. INNER COURT. Santa Barbara Mission.

Brooklyn Eagle, N. Y. "Mr. Sandham's water colors frequently have a depth and strength of tone very seldom found in transparent colors."

132. THE BLUFFS. Little Saguenay.

133. ILLUMINATIONS. World's Fair, Chicago.

134. SUNSET.

135. OLD AND WORTHLESS.

136. MONHEGAN VILLAGE AND LIGHT-
HOUSE.

137. A NEGRO CABIN. Tennessee.

138. DIXVILLE NOTCH, MAINE.

139. FISHING FLEET. Monhegan.

New York Tribune. "Mr. Sandham, who is well known to the public, has appeared to prefer Boston to New York for the exhibition of his paintings, and comparatively few have been seen in this city. His pictures are firmly, cleanly painted; he presents to the public a great variety of subjects, rendered with an unusual lightness of manner and charm of color, but all his works will be found intelligent and seriously designed."

140. SADDLEBACK MOUNTAIN. Maine.

141. IN THE HAY FIELD.

142. A SALMON SWIMMING.

Fishing and Shooting. "The likeness of one of the big salmon; throws up the opalescent colors. This is one of the studies made for the illustrations of

'Salmon Fishing,' by Dean Sage, the edition of this book being limited to one hundred copies and sold at one hundred dollars per volume."

- 143. WOMEN SPREADING TOBACCO. Canada.
- 144. OLD FRENCH TOWER. St. George's Redoubt, Halifax.
- 145. THE AFTERGLOW.
- 146. NEAR QUEBEC, CANADA.
- 147. CLEANING FISH. Monhegan.
- 148. SUNSET.
- 149. FISHING FOR TROUT.
- 150. ON THE LITTLE SAGUENAY.
- 151. SUNSET ON A SOUTHERN LAGOON.
Boston Budget. "Strong and admirable is Mr. Sandham's color."
- 152. A TURN IN THE ROAD.
- 153. FISHING CAMP ON THE RESTEGOUCHE.

BLACK AND WHITE.

ORIGINAL DRAWINGS FOR ILLUSTRATIONS.

NOTE. The Editor of *Shooting and Fishing*, New York, writes as follows of Mr. Sandham's work:

"When I say the illustrations to Vice-President Elect Theodore Roosevelt's works are largely those of Mr. Sandham, it can be accepted as evidence that this painter is not only an artist of high ability but a keen sportsman, who faithfully depicts all the details in his pictures, so as to satisfy the most exacting of critics."

154. PENMAENMAUR, WALES. *Harper's Magazine.*

Montreal Gazette. "Mr. Sandham's illustrations are in very truth things of beauty. His work is well worthy of careful study."

155. THE FIRST DAY OF VOTING BY WOMEN IN BOSTON. *Harper's Weekly.*

156. PEN AND INK DECORATION. *Cosmopolitan Magazine.*

157. MARKET DAY, HAITI. *Harper's Magazine.*

158. CALLING THE ROLL. Siberian Prison. Kennan's articles, *Century Magazine.*

- 158½. CONVICTS IN ABOZES. Kennan's Siberian articles. *Century Magazine.*

159. SUNDAY MORNING PAPERS, BOSTON COMMON. For *Harper's Weekly.*

160. INTERIOR OF FISH HOUSE. Pen and ink. Pub. *American Magazine.*

The American Magazine. "Mr. Sandham is one of the best known artists of Boston, and is distinguished by extraordinary versatility. His illustrations appear in all the leading periodicals."

161. THE SPIRIT OF ARCHIMEDES.

This drawing was one of the prize drawings in the New York competition for the best rendering of the printing press.

162. DESIGN IN PEN AND INK, for cover of Boston Art Club Catalogue.

163. THE DOLL DRESSMAKERS. Pub. by *Wideawake.*

164. PEN AND INK, OF ZUNI INDIANS.
165. THE END OF THE GAME OF MARBLES.
Pub. by *Wideawake*.
166. THE INTERIOR OF THE STUDIO.
Pen and ink. Pub. by *American Magazine*.
167. MANUFACTURING OPIUM, CALIFORNIA. Drawn for the *Century Magazine*.
168. A CHINESE MERCHANT, CALIFORNIA.
Drawn for the *Century Magazine*.
169. INTERIOR OF CHINESE RESTAURANT.
Drawn for the *Century Magazine*.
170. WOMEN'S GALLERY, CHINESE THEATRE. Drawn for the *Century Magazine*.
171. THE MARRIAGE AT THE STAKE.
Century Magazine.
172. A CALACHE PARTY. *Harper's Magazine*.
173. THE CITY OF ST. LOUIS IN 1780. The Bancroft Publishing Co.
174. THE MEETING AT THE RAILROAD STATION. *The Ladies' Home Journal*.
175. INTERIOR BOSTON ELECTRIC CAR.
Ex. Boston Art Club.
Cleveland Leader. "Mr. Sandham's illustrations are particularly effective and pleasing."
176. THE DOLLS' BEDTIME.

177. CHILDREN WATCHING THE WASHING
OF GOLD. *Wideawake.*
178. A GREEK GIRL. Published by the *Illustrated Quarterly.*
179. CHINESE CELEBRATING THEIR
CHRISTMAS DAY. *Century Magazine.*
180. THE MINER'S RETURN WITH THE
LOST CHILD. *Century Magazine.*
181. CHINESE WOMAN. *Century Magazine.*
182. IN A CHINESE TOWN. Pacific Coast.
Century Company.
183. A CANADIAN GIRL SPINNING. *Century Magazine.*
184. MR. GEORGE KENNAN. Author of Siberian articles published in the *Century Magazine.* This drawing was made from life, showing the author in the costume he wore while travelling through Siberia.
185. AN AMERICAN WOMAN.
186. ON THE TOW PATH. River Thames, England. Published by the *Century Magazine.*
187. INDIAN CEREMONY BY MOONLIGHT.
188. FOUNDING OF MARYLAND. Cartoon for historical painting.

189. HUNTING WILD TURKEYS WITH GREY-HOUNDS. Vice-President Elect Theodore Roosevelt's book on "Ranch Life."

190. RESTING.

191. A SCOTCH LANDSCAPE. Painted by Knell, London.

192. AN ENGLISH PLOUGHED FIELD. By Vallers, London.

Mr. J. C. Gould, Editor of *Shooting and Fishing*, writes: "The sportsman artist to whom I refer is Mr. Henry Sandham, of Boston, who, I believe, has contributed as much in the way of illustrations of American field sports as any man living."

199. OIL PAINTING OF A WINTER SUNSET.

ORDERS EXECUTED WITHOUT CHARGE.

Saturday, Jan. 26, at 3.

WATER COLORS.

- 200. SALMON FISHING CAMP. River Godbout,
Lower St. Lawrence.
- 201. FISHERMEN POLING UP THE GOD-
BOUT RIVER.
- 202. THREE GIRLS IN A BOAT.
- 203. AN OLD BIRCH STUMP.
- 204. THE MOUTH OF THE GODBOUT RIVER.
Lower St. Lawrence.
- 205. A THAMES BARGE. England.
- 206. A HUNTER'S CAMP. Canada.
- 207. A BARONIAL CASTLE. River Thames,
England.
- 208. ON THE SHORE OF LAKE ONTARIO.
- 209. CHILDREN PLAYING AT LOW TIDE.
- 210. A YOUNG FRENCH CANADIAN HUNTER.

The Montreal Witness. "Mr. Sandham is best known in Canada as a master hand in painting Canadian sports. Any one who wants our winter joys joyously represented should obtain one of his fine works."

- 211. OLD HUDSON BAY COMPANY'S POST,
TADOUSAC.

212. IN THE CHINESE MERCHANTS' EX-
CHANGE. San Francisco.
213. BAIE ST. PAUL VILLAGE. Quebec.
214. ON LAKE MEMPHREMAGOG.
215. A CANADIAN VILLAGE INN.
216. MOUNT ORFORD. From Lake Mem-
phremagog.
217. NIGHT IN THE WHITE CITY, Chicago.
218. A POINT LEVIS SHIPYARD. Quebec.
219. OLD BRIDGE AT ANNISQUAM.
220. CUTTING GRAIN. Maine.

It may be of interest to the general public to know
that nearly all the pictures in this collection now
offered for sale could be accompanied by favor-
able comments from the pens of leading art critics
but limitation of space forbids their introduction.

221. ON THE ST. LAWRENCE. Near Montreal.
222. OVER THE ROOFS OF AN ENGLISH
VILLAGE.
223. OWL'S HEAD MOUNTAIN. Lake Mem-
phremagog.
224. LOADING HAY. Frenchman's Bay.
225. WINTER IN THE PINE WOODS.
226. A FISHING CAMP. Rangeley Lakes, Maine.
227. SALMON FISHERMAN AND GUIDE
RESTING.
228. A STUDY OF ROCKS. Massachusetts Coast.
229. FISHING FOR SALMON. Godbout River,
Canada.
230. OLD BON-SECOURS CHURCH. Montreal.

- 231. BAY OF MINAS. Showing road to home of
Evangeline.
- 232. FISHING CAMP. Godbout River, Lower St.
Lawrence.
- 233. CANADIAN WOOD BARGES AT ANCHOR.
- 234. CANADIAN WOOD BARGES UNDER
FULL SAIL.
- 235. AMONG THE WHARVES. Quebec.
- 236.
- 237.

OIL PAINTINGS.

- 238. A WINTER SUNSET BY THE SEASHORE.
- 239. CLOUDS.
- 240. STUDY OF DOG'S HEAD FOR HISTORI-
CAL PAINTING. Entitled "The March
of Time."

In the *Boston Traveler* of Aug. 9, 1890, Mr. Frank T. Robinson writes of the group in "The March of Time" for which this study was painted.

"There are two accessory groups which add not only distinguished lines, but color force as well. These consist of a row of jolly boys marching with their arms on each other's shoulders, in front of the veterans, and the figures of a lady, a child and a *St. Bernard*."

- 241. A BIRD OF PARADISE (ALLEY).
- 242. BREAKING WAVES. Newport, R. I.
- 243. FISHING FLEET FLOATING OUT WITH
THE TIDE.

244. AN OLD CANADIAN BARN.
245. A VILLAGE GRIST MILL. Maine.
246. AN OLD CANADIAN.
247. THE PATH THROUGH THE GARDEN.
248. A COLORADO CACTUS DESERT.
249. HAULING THE FISH WEIR. Long
Island.
250. STUDY OF HEAD, for "The March of Time."
251. HEAD OF COLOR BEARER. "The March
of Time."
Washington Star. "The idea of this important
canvas is to portray as many as possible of the
men who won glory for themselves and American
history during the war to save the Union."
252. GOULDSBORO LAKE. Maine.
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PAINTINGS.

BY MISS GWENDOLINE SANDHAM.

253. A STUDY IN REDS.
254. A STUDY IN PURPLES.
255. POPPIES.
256. THE GATE TO THE MEADOW. Baie
St. Paul.
257. WILD ROSES.
258. BIRCHES BY THE SEA. Gouldsboro, Me.
259. NASTURTIUMS.
260. A MONHEGAN LANE.
261. HYDRANGEA.

PAINTINGS

BY

H^y SANDHAM.